

POPULAR MUSIC FEATURE OF THE EVENING SUN

MY ELOISE

Written, Composed and Sung by

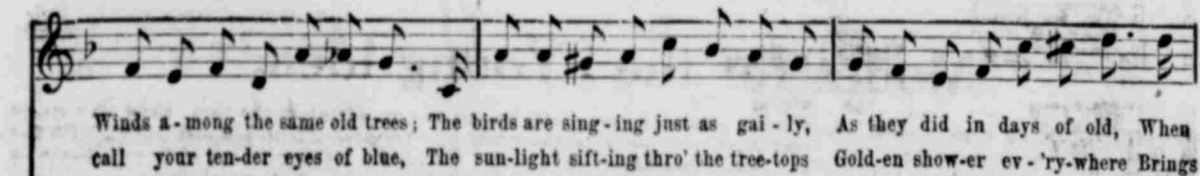
JAMES CLYDE CHERRY

NEW YORK

HIPPODROME

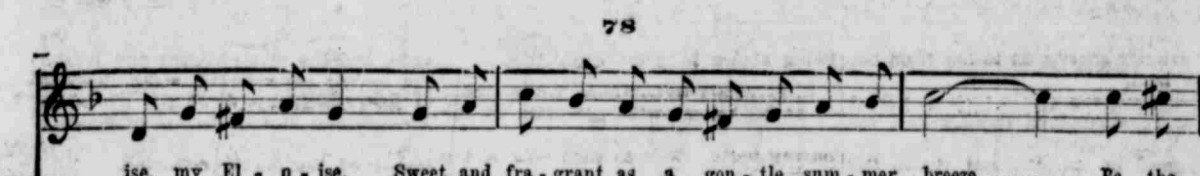
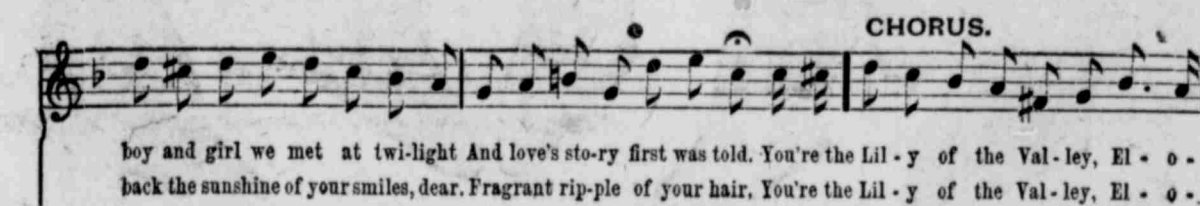


1. 'Tis sum-mer, and my heart is long-ing, Long-ing for you, El-o-ise; The same old path we roamed to-geth-er
2. I wan-der down be-side the riv-er, Ev-'ry mur-mur speaks of you, The vi-o-lets that bloom so sweet Re-

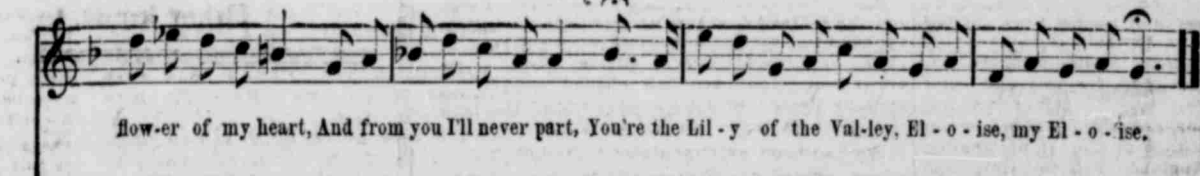


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No. 78.



ise, my El-o-ise, Sweet and fra-grant as a gon-tle sum-mer breeze,..... Be the



My Eloise, 2 pp-3d pp.

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Art Ware Never So Exquisite

THERE is no doubt that we are gradually approaching the aesthetic ideal of Thoreau in our decorative art. It is said of him that when he discovered a piece of ore on his mantel shelf required daily dusting he at once thrust it out. While we haven't reached this extreme as yet, still the piece of bric-a-brac without a hint of utility must be of much artistic worth to find a place in the tasteful home of today. There is one combination of art and utility, however, in which fancy is running riot these days. The home without a lamp is a cheerless rarity. From the hall to the bedrooms, mellow lights gleam through shades of glass or parchment or silk.

For the drawing room or the living room, the floor lamps are much used with a variety of shades. An entirely new offering is a stand of carved wood in Italian Renaissance, with which plaster of Paris is combined, and the whole is covered in soft tones or bronze. One particularly handsome one had a shade made of a crimson silk shawl, elabo-

ately embroidered and with a heavy silk fringe. The four corners were allowed to hang in long points. The Empire shades of delicately tinted silks, ribbon embroidery forming garlands or medallions strike the note of perfection in a room of the Louis period. These are also shown with parchment paper, hand painted, covering a foundation of shirred silk.

A decided novelty in these Empire effects is the little Dresden china head and bust of a grande dame, attired in a brocade, lace trimmed gown, under whose voluminous skirt a tiny electric bulb is placed. The effect of these quaintly illuminated figures is delightfully unique.

The plain silk shades, with the ruching at top and bottom, are always in good taste. Cretonne shades, finished in gold edging, in a pattern matching other decorative fabrics in a bedroom are very reasonable and may be made at home by a woman with clever fingers. In the more expensive art glass domes, the laboratory, that we used to see in our grandmother's garden, has

lent itself so well to this work that it is much used. The Tiffany clusters in the inimitable favrile are infinite in design, and hopeless in price. The latest production of the Tiffany workshop is a new turquoise glass which is to be seen in unique vase designs.

ITALIAN TERRA COTTA AGAIN

Window boxes, jewel cases, fern dishes and busts in the Italian terra cotta are being extensively displayed. These are for the most part in the soft, old ivory tint, but occasionally in the busts or jewel-boxes, rich coloring is used. Russian copper, which has an iridescent glimmer distinctive of this ware, is now being shown with decorations of enamel. This combination is very striking.

Increased interest in plaster casts is being manifested. These are particularly appropriate for halls or fireplace decoration. Nothing is more artistic than one of the Lucca della Robbia or Thorwaldsen conceptions, or some of the modern reliefs toned to carry out the harmony of the room.

Parting.
Night, and a cool, sweet air;
Stars in a velvet sky,
'Tis hard to part in a world so fair—
Good-by!

Night, and a breath of flowers
Floating out of the dusk,
Whispers of attired eyes, and hours
Of musk.

Careless, the fireflies dance
And the insect orchestras play,
Farewell, perchance for a year, per-
chance

For aye!
—Arthur Powell in Gunter's for
October.

Wise Old Boy.
Mrs. Kicker—If you are going to another one of those banquets, I don't suppose you will know the number of the house when you get back.
Mr. Kicker—Oh, yes, I will; I unscrewed it from the door and am taking it with me.—Kansas City Journal.

Rugs from Looms of East and West

NEVER have the rugs from the handlooms of the far Orient, unequalled in rich, unfading colors and durability, been more within the means of the average household. Not only are they now regarded as treasures of art, but as investments that are considered economical in the long run. The certainty of their practically everlasting wear, and the beauty of the mellow colorings and artistic conceptions, which harmonize with any style of interior decoration, is gaining for them unlimited appreciation. One Oriental rug in a house is usually the means of having the floor coverings soon replaced by more Orientals.

The antiques, of course, are rare in this country, and as the finer ones are usually woven of all silk, they are considered too thin for floor rugs and are used as couch or table covers. Among the cotton rugs a few of those which are being used in the greatest numbers are the Kilim, the Saruk, the Bokhara, the Khiva, the Shiraz and the Senna Rug. In the Anglo-Persian velvets, imita-

tions of the Orientals are superseding all other patterns. The colors are faithfully reproduced, and a Wilton in these designs, in a 2x12, may be bought for \$5.00. The prices vary according to size, of course. A comparatively new development in the Wilton rug, called the Amazin, is a plain, two-toned velvet, with a border consisting simply of a straight band of the darker shade, probably a foot wide, within which is another, half the width, of the contrasting tone. These come in cardinal, green, brown and a beautiful shade of old blue. Another novelty in the plain-rug has a solid ground of olive green, with a conventional border of so dark a green as to appear black, and a figure of the border repeated in stripes to cover each seam.

In carpets there is a wide scope of price and design. Body Brussels may be had at \$1.25 a yard or Wilton carpeting at \$2.25. Very few rooms are entirely covered with carpet nowadays. It is much better, particularly when the room to be covered is irregularly shaped, and a border carpet is used, to have the carpet made in rug shape, if

desired, and laid on the floor, than to attempt to fit the room, which only emphasizes its irregularity. Another hint from a professional decorator is that the tone of a room should shade down to the floor, otherwise, if the rug is lighter than the walls, one gets an impression of top-heaviness. The same decorator also insists as a rule on a stair carpet without any pattern at all, if possible, as the effect of a pattern means to be horizontal and forced to follow the ins and outs of the stairs, is annoying to the eye, and lacks a certain dignity and generosity of treatment that the plain carpet will supply.

The "rag style" carpets are greatly favored for bedrooms and bathrooms, as much for the possibility of color schemes as for their quaint attractiveness. The keen interest in handicraft of every description is responsible for a revival of hand-woven rugs. Many women are taking advantage of this to make these rugs to order in original designs. They are usually made of cutting flannel, embroidered in heavy woolen yarn.

Fall Fashions In Men's Footwear.

Men's attire the hat, the tie and the shoes may be made the high lights of the apparel portrait, not obtrusively, of course, nor glaringly, but in a tasteful and subdued manner. It is getting to be almost as established a custom for men to wear black shoes for winter and tan for summer, as it is for them to wear turtlenecks in the fall and winter season and straw hats during the summer days.

Follow this trend. This is to be a season of black shoes, calf, vici and the dull finish effects to occupy the position of favor in the fall edicts. Patent leather boots, with their excessive glitter, are distasteful to many men, who prefer what is known as varnished calf skin, a dull, soft leather. For the early fall days, blueish oxfords and two and three-eylet ties promise strong favor, and for those who desire to cling to the waning summer by affecting oxford tans of a light chocolate shade. These are shown with much prominence in the smart "booties." Ox-bloods and wines are going out of favor. They never were very stylish—and never will be. There seems to be a strong inconsistency in some quarters to perpetuate

the green shoes that were introduced last season with only a fair degree of success, and as green is one of the very fashionable colors for men this season, the green shoes may yet become a recognized fashion factor.

All the smart shops now show them in a grain finished calfskin. Most of them, however, are quite dark and the green is of an indeterminate color. One argument that men of preciseness find against these green effects is that such shoes, after a little wear, look nearly like badly polished black shoes, or black shoes which have been gone over with stove polish. Some of these green shoes have orange color stitching to accentuate the green. In most shoes this winter the edges will be trimmed fairly close and the toes in many new lasts will be shorter and thicker.

The producing of a short effect in patterns is being done away with and the shortening is produced in the last itself. Some of the new lasts look quite blunt and thick. In heels there is a tendency to vary the height considerably, there being extremes in both directions. Military heels are numerous and some of them are as high as 1½ inches, to go with the new lasts. For

the most part the word is "higher and lighter" heels. One and three-quarters inches seems to be the maximum height, however.

Heels this season are breasted with a deep concave and some of the smartest models are made with small top lifts and trimmed in Cuban fashion. A popular edge is trimmed close on the inside, with a fairly wide extension on the outside. A number of novelties will be shown, with green or tan topping on black vamp, either patent or black Russian. As stated above, the popular mode for the season will be the black calf, Russia or vici effects. Patents and tans in various tones are of course shown and will be worn, but there is no question but that for this season at least they are on the wane.

In the high shoes the button effects, while probably not so much worn, are considered the more fashionable, and in the lace effects the Bluchers are stronger in popularity than the straight lace models. Swing lasts are shown in great variety and those of the conservative shapes are more favored than the extreme "freaks." Blunt and "bull dog" toes are well within the edicts. Strap

and buckle effects are shown for the men of affection; but are not recognized as really good taste with discriminating dressers.

Some bronze finishes also launched as bronze is to be very popular in ladies' shoes and a few daring designers contemplate that this mode may influence the men to adopt them, but there is nothing on record as yet that puts them within the decrees. It is so well defined that shoes are to be part of the harmonious color scheme this season and as there are no shades ordained in men's suits, hats or neckwear that harmonize with the bronze shoes, it is illogical to presume that they will have any great popularity. Black shoes, and even some tans, have made their appearance in London with gray cloth tops and extensive decorations on the toe caps. They look remarkably smart when the cloth is of gray toning with the suit, and as this is to be a season of gray predominating, here as well as in London, we may expect to see many such, as well as gray spats with smoked pearl buttons.

These imported suggestions are going to be noticed as soon as the gray aspect of the season is well developed.

Simple Curtain and Drapery Effects are Preferred

The bungalow, with its simple architecture and prevalence of casement windows, has sounded the death knell of the elaborate window drapery. Screen and madras, with a narrow cluny edging, is universally used in living rooms of even the most elegant appointments. As the best fabrics of this description sell for never more than \$2.00 a yard, it is becoming practically impossible to expend a very great amount on window curtains. Of course, side hangings are an item, but as these must be in keeping with the curtains, the China silks are preferred to the brocades.

The fad for stenciling is very happily applied to the curtains proper or the hangings of den or dining-room windows. When these are done in colors harmonizing with the color scheme of the room, the effect is most artistic. We are prone to overdo the idea, however. Though the Japanese, who have used stenciling for some 350 years, deco-

rate everything from towels to head coverings with the work, one must know exactly where to stop or the whole effect will be ruined. Portieres of monk's cloth, burlap, or rep, having a border stenciled in conventional design are particularly good in a mission furnished room.

For the bedrooms, English chintz is desirable. Cretonnes come in many new designs, bursting into more gorgeous bloom every season. Some have the stately hollyhocks, some the tiny nose-gays, others the ever popular baskets filled with flowers, which trail downward in delicate sprays. With a cretonne room a charming arrangement of the windows is in the English cottage style, with the valance across the top and hangings at the side. The glass curtain is sometimes used with good effect in a bedroom, especially in summer homes, and the bamboo portieres may be used with wicker furniture.

In the more elaborate decorative schemes, when curtaining is done for a room of a certain period, as for instance a Louis XV drawing room, of course there is no limit to the elaboration and expense. The outer shades may be of the Italian puff style. Beneath the gold cornice will hang brocade lambrequins caught up by gold cord and heavy tassels. The lace curtains may be of the real filet, costing from \$10.00 up. Portieres will often be of the same brocade as the side hangings, and when an effect of spaciousness is desired, chair coverings are of the same material.

It may be helpful to bear in mind that when carrying out a color scheme the color tones of the side walls, furniture, wood work, wood trimmings and curtains should be closely related. Then the colors of the frieze, dado chair upholstery and curtain borders may be in tones complementary to those of the first group.